LEONARD AND COMPANY,

BOSTON, MASS.

CATALOGUE

OF THE VERY

Choice Collection of Prints

BELONGING TO

WILLIAM F. FOWLE, Esq.,

OF BOSTON.

Day of Sale.

DECEMBER 23, 1864.

CATALOGUE

OF THE

Very Choice Collection of Prints

BELONGING TO

WILLIAM F. FOWLE, Esquire,

OF BOSTON, MASS.

WHICH WILL BE SOLD AT AUCTION,

By LEONARD AND COMPANY,

AT THEIR PICTURE SALESROOM, 49 TREMONT ST., BOSTON,

ON

FRIDAY, DECEMBER 23d, AT TEN O'CLOCK PRECISELY.

CAMBRIDGE:
Printed at the Riverside Press.
1864.

THE compiler of this catalogue takes advantage of the present opportunity to express his thanks to Dr. Louis Thies, of Cambridge, for kindly permitting him to make use of his Notes and MS. Catalogue of the Gray Collection of Prints, now preserved at Gore Hall, Cambridge, Mass.

Catalogue of Prints.

SAMUEL AMSLER.

Born in Switzerland, 1793. Was a pupil of Zess. Died, Professor at the Academy of Munich, 1849.

1 RAPHAEL, *pinx.* The Entombment of Christ, 1831. ARTIST'S PROOF upon *India* paper, before the name of the engraver, with merely his monogram (A, 1831) and the name of Felsing as printer. VERY RARE.

The PROOFS *have the engraver's address and the dry stamp of his initials. They are also before the Cross on the Host over the chalice held by* FAITH.

The plate became the property of the *Bibliographic Institution* in Hildburghausen, and the later impressions have its address. The original picture is in the Borghese Gallery, in Rome. The predella, or staffel, representing the three Christian virtues, *Faith, Hope,* and *Charity,* is now separated from it, and in the Gallery of the Vatican.

PIETRO ANDERLONI.

Born in the Brescian territory, 1784. He was a pupil of Giuseppe Longhi. He was Director of the School of Engraving at the Academy of Milan from 1831 to the time of his death in 1849.

2 RAPHAEL, *pinx.* La Belle Jardinière de Vienne, 1810. Early and brilliant impression before any retouch.

The original picture, painted during the artist's residence in Florence, shows unmistakable evidences of the influence exerted over him by the works of Leonardo da Vinci. The picture is now in the Gallery of the Belvedere at Vienna.

JOHANN BEIN.

Born on the Nether-Rhine, 1789. Died, 1857.

3 RAPHAEL, *pinx.* Sancta Apollinara, 1842. Brilliant ARTIST'S PROOF, number 35, upon *India* paper.

The original picture is in the Museum at Strasburg.

AUGUSTE JEAN-BAPTISTE MARIE BLANCHARD.

Born at Paris, 1792. He was a pupil of his Father.

4 MURILLO, *pinx.* His own Portrait, represented as being upon a stone. PROOF BEFORE LETTERS. Very beautiful impression.

The picture was owned by King Louis Philippe.

A. BRIDOUX.

Born about 1815. Resides in Paris.

5 SIMONE MEMMI, *pinx.* Petrarch's Laura. Choice ENGRAVER'S PROOF on *India* paper, and with the tablet left WHITE. Very brilliant.

After a miniature in a parchment codex in the Laurentian Library at Florence.

LOUIS AUGUSTIN BOUCHER DESNOYERS.

Born at Paris, 1779. Made a Baron, 1828. Died at Paris, 1857.

6 RAPHAEL, *pinx.* La Belle Jardinière, 1805. *Superb* impression of the earliest state, next to that of *proof.*

Desnoyers did not stamp any impressions of this plate; he adopted the stamp at a later date.

The original picture is in the Gallery of the Louvre.

7 RAPHAEL, *pinx.* La Vierge au Berceau. *Brilliant* impression, with the engraver's stamp, A. D. within a circle.

The original picture is in the Gallery of the Louvre.

8 RAPHAEL, *pinx.* La Vierge au Donataire, dite de Foligno, 1810. *Brilliant* impression, with the engraver's stamp of two antique heads.

The next state of the plate has the engraver's stamp, A. D. within a circle. The late impressions are without a stamp.

The original picture was a votive offering from Sigismondo Conti, (secretary to Pope Julius II.,) whose portrait is introduced next to St. Jerome. After his death his niece had the picture removed from the altar of the church Ara Cœli, in Rome, to the church Santa Anna della Contessa, in Foligno, where she was a nun. By the order of Napoleon it was removed to Paris, with the other art-treasures of Italy. After the allies entered Paris it was returned to Italy, and is now in the Vatican.

9 RAPHAEL, *pinx.* La Vierge au Linge. *Brilliant* impression, with the engraver's stamp, A. D. within a circle.

The original picture is in the Gallery of the Louvre.

10 RAPHAEL, *pinx.* La Vierge au Poisson, — *Paris*, 1822. *Brilliant* impression, with the engraver's stamp, A. D. within a circle.

The original picture, now in the Gallery of Madrid, was painted as an altar-piece for St. Dominic, a church in Naples much visited by persons afflicted by ophthalmic diseases. This accounts for the introduction of Tobias with the fish in the picture.

11 LEONARDO DA VINCI, *pinx.* La Vierge aux Rochers. *Brilliant* impression of the plate, with the engraver's stamp of two antique heads.

There are two states after the one represented by the above; namely, one with the initials A. D. within a circle, the other without any stamp.

The original picture was painted for the Chapel of the Conception, of the Franciscan Church in Milan, and is now owned by the Earl of Suffolk and is at Charlton Park. This engraving was made from a *repetition* in the Gallery of the Louvre.

12 PERINO DEL VAGA, *pinx.* The Muses and Pierides, — 1829. *Brilliant* impression, with the engraver's stamp, A. D.

The original painting, which is at present ascribed to Rosso de Rossi, "le maître Roux," is in the Gallery of the Louvre.

D. T. DESVACHEZ.

A modern French engraver.

13 RAPHAEL, *pinx.* Madonna Staffa, — *Paris*, 1863. ARTIST'S PROOF upon *India* paper.

The original picture is still in the house for which it was painted, that of the Count Connestabile della Staffa, in Perugia. An old-school copy in the Gallery of the Louvre was engraved by Richomme with the title *La Vierge au Livre.*

FRIEDRICH EDUARD EICHENS.

A pupil of the Chevalier Paolo Toschi now engraving in Berlin.

14 RAPHAEL, *pinx.* The Vision of Ezekiel, — 1841. *Brilliant* PROOF BEFORE LETTERS, *with only the names of the artists and the publishers, and the coat-of-arms.*

The original picture, which is exactly the size of the print, is in the Gallery of the Pitti Palace, in Florence. Although of small size, it is of great power and breadth, and much resembles the style of *Michel Angelo.*

15 TITIAN, *pinx.* Portrait of his daughter, bearing a dish of fruit, — 1849. *Superb* ENGRAVER'S PROOF upon *India* paper, before all letters, having the *autograph* of Eichens etched upon the margin. *Excessively scarce* in this state.

The original picture is in the Berlin Gallery. There exist several fine *repetitions.*

ADOLFO FIORONI.

A pupil of Giuseppe Longhi.

16 RAPHAEL, *pinx.* The Rest in Egypt, — *Milan,* 1829. *Brilliant* PROOF, with only one line of open letters.

The original picture is in the Gallery of Vienna.

FRANCOIS FORSTER.

Born in French Switzerland, 1790. Died at Paris.

17 ALBERT DURER, *pinx.* His own portrait. Splendid ENGRAVER'S PROOF upon *India* paper; probably UNIQUE in this state. This was printed before any *artist's* proofs were taken.

Artist proofs are extremely scarce. They were printed upon white paper, and have, as a croquis, an etching of a frog seated upon a stone.

The original picture is in the Gallery of Munich.

18 LEONARDO DA VINCI, *pinx.* La Vierge au Bas-relief, — 1835. Choice ARTIST'S PROOF, unfinished, with the face of the Virgin drawn in sepia by the engraver. *Splendid impression.*

The original picture is now in the collection of the Countess Warwick, at Gatton Park, England.

19 RAPHAEL, *pinx.* His own portrait. *Paris,* 1836. Brilliant *proof before the letters,* upon *India* paper.

PRESENTATION COPY, "*à Monsieur A. Dumont, secrétaire perpétuel de l'Ecole Royal des Beaux Arts, son ami F. Forster.*"

The painter's own portrait at the age of about twenty-three years, from the Gallery of the Portraits of Painters, in Florence.

20 RAPHAEL, *pinx.* Urania. Bust, from the fresco "The Parnassus," in the Vatican, — *Paris,* 1839. Brilliant *proof before letters,* upon *India* paper.

21 RAPHAEL, *pinx.* The Three Graces, — *Paris,* 1841. *Magnificent artist's proof,* number 39, upon *India* paper. Before the border line. *Very rare. The second state of this plate has the names of the painter and engraver, and is within a border of two lines. Such impressions have been on sale in this city at* $75.00.

The original picture, which is of the same size as the print, was formerly in the Borghese Gallery. It is now in the collection of Lord Ward, in London.

22 RAPHAEL, *pinx.* La Vierge au Légende, — Paris, 1847. Splendid *proof before letters,* number 11, upon *India* paper.

The original picture is in the collection of H. A. J. Munro, Esq., of London.

ALPHONSE FRANCOIS.

A modern French engraver, now living in Paris.

23 MICHEL ANGELO, *pinx.* His own portrait. Brilliant *proof before letters* upon *India* paper.

24 TITIAN, *pinx.* His own portrait at the age of 70. Brilliant *proof before letters* upon *India* paper.

A. GLASER.

A modern German engraver, now living in Dresden.

25 FRANCESCO FRANCIA, *pinx.* The Adoration of the Magi. Superb *artist's proof* upon *India* paper. Very brilliant.

The original picture, of the size of the engraving, is in the Dresden Gallery.

SAMUELE JESI.

Born at Correggio, 1800, of Jewish parents. He was one of Longhi's best pupils. His death took place recently.

26 RAPHAEL, *pinx.* Madonna di Casa Tempi, — 1837. Brilliant ARTIST'S PROOF, before the coat-of-arms, with merely *"Raffaello Sanzio da Urbino, dipinse. Samuele Jesi dis. nel* 1824 *ed inc. nel* 1837," *delicately cut with the needle.*

The original picture had been for two centuries in the family of the Marchesi Tempi, of Florence, when King Louis of Bavaria bought it for the Gallery of Munich.

FERDINAND ANTON KRÜGER.

Born at Dresden, 1793. A pupil of Giuseppe Longhi.

27 RAPHAEL, *pinx.* Madonna del Cardellino, 1830. Splendid ARTIST'S PROOF upon *India* paper. *Very scarce.*

The original picture is in the Tribune of the Uffizi Gallery in Florence.

NARCISSE LECOMTE.

Born at Paris, 1794.

28 RAPHAEL, *pinx.* Holy Family called La Perle. Superb ARTIST'S PROOF upon *India* paper. First state with the round white spots upon the cradle.

The original picture was bought by King Charles the First, of England, from the Gallery of the Duke of Mantua. When the works of art of that unfortunate monarch were dispersed by the order of the Commonwealth, it was purchased by the Spanish ambassador for King Philip the Fourth of Spain, who, upon beholding it, exclaimed, "This is my pearl," — hence its name.

ACHILLE DÉSIRÉ LEFEVRE.

Born at Paris, 1798. Still living and working there.

29 CORREGGIO, *pinx.* Jupiter and Antiope. Splendid PROOF BEFORE LETTERS. Very brilliant.

The original picture, successively in the collections of King Charles the First, of England, the banker Jabach, of Cologne, and Cardinal Mazarin, passed, after the death of the latter, into the possession of Louis the Fourteenth, and is now in the Gallery of the Louvre.

30 CORREGGIO, *pinx.* La Notte. "The Holy Night," — 1851. Brilliant PROOF BEFORE LETTERS upon *India* paper.

The picture was originally painted as an altar-piece for the Chapel of San Prospero in Reggio. It went with the collection of the Duke of Modena into the Dresden Gallery.

31 CORREGGIO, *pinx.* Madonna with St. Sebastian, St. Geminianus, and St. Roch. Splendid PROOF BEFORE LETTERS, upon *India* paper. Very brilliant.

The original picture is in the Dresden Gallery, it having been obtained with the Gallery of the Duke of Modena.

32 RAPHAEL, *pinx.* St. Cecilia in ecstasy listening to the choir of angels, — 1857. Splendid PROOF BEFORE LETTERS, upon *India* paper.

The original picture, now in the Gallery of Bologna, was ordered by the, afterwards beatified, Lady Elena Duglioli del Oglio for the Chapel of St. Cecilia, which she founded in San Giovanni del Monte in Bologna. When it was finished, Raphael addressed it to the care of the venerable Francesco Francia, with the modest request, to retouch the work if it should have suffered while on the way, or if he should find any faults of painting in it. But the latter was so deeply impressed by its beauty and perfection that he is said to have exclaimed, "I will never paint any more." He died shortly after, and it is sometimes told, of envy; this fault, however, lay not in his amiable character, and he was old enough to die of his *years*.

ARISTIDE LOUIS.

A recently deceased pupil of Henriquet Dupont, of Paris.

33 GREUZE, *pinx.* Innocence — A girl with a lamb. Choice PROOF BEFORE LETTERS, number 10, upon *India* paper. Very delicate.

The original picture is in the collection of Count Pourtales, of Paris.

34 LEONARDO DA VINCI, *pinx.* The Madonna, with the Flower. ARTIST'S PROOF upon *India* paper. Very brilliant impression. PROOFS from this plate are extremely scarce.

GIUSEPPE LONGHI.

Born at Monza, 1766. Died, Director of the School of Engraving at the Academy of Milan, 1831. He was a pupil of Vangelisti.

35 CORREGGIO, *pinx.* The Reading Magdalen, — 1809. Beautiful and rare old impression of the first issue, on thin

paper, having all the brilliancy and delicacy of a *proof. Such an impression was priced in* 1839 *at sixty thalers,* (*Nagler's Künstler-Lexicon, 8th vol., under Longhi,*) *before it had been sold at Mappes's auction for* 70¾ *florins.*

The famous original picture, of the size of the engraving, is one of the principal ornaments of the Dresden Gallery, into which it passed with the collection of the Duke of Modena.

Lord Ward possesses a repetition, or rather a copy, which is by a Netherland painter, as the landscape part sufficiently shows, though it is a most charming picture.

36 RAPHAEL, *pinx.* Lo Sposalizio, (The Marriage of the Virgin according to the Apocryphal books of the Bible).

RARE AND BRILLIANT PROOF BEFORE LETTERS, *i. e.*, before the coat-of-arms and dedication, and with the four lines of verses in *open letters.* The SECOND state of the plate.

One of the greatest works of modern engraving, and on which Longhi labored from 1812 *to* 1820. *This engraving exists in the following five states, namely,* FIRST: *Artist's proofs, with merely the painter's and engraver's names; such an impression is now worth* $750 *in gold.* SECOND: *Proofs before letters, before the coat-of-arms and the dedication, and with the four lines of verses in open letters; impressions in this state are of extreme rarity.* THIRD: *Proofs, with numbers in ink within a circle at the bottom of the engraved portion of the plate, with the coat-of-arms and the dedication added, and with the four lines of verses in* SHADED *letters;* 1200 *were printed in this manner. Even these impressions are extremely scarce.* FOURTH: *Impressions without numbers, and before any inscription upon the temple;* 1200 *were printed in this manner. This state of the plate is somewhat scarce; a copy was recently priced by a dealer in this city at* $100. FIFTH: *With the following inscription upon the temple, "Raphael Urbinas, MDIIII." These later, and much retouched impressions have the address of Lissant, instead of that of Bardi.*

The original picture is in the Gallery of the Brera, in Milan; its prototype, (by Pietro Perugino, the master of Raphael,) formerly in the Dome of Perugia, is now in the Museum at Caen, in Normandy.

Raphael painted his picture, the first to which he put a date, in 1504, for the church San Francesco in Citta di Castello, where it remained

for nearly three centuries, until a General of a French division, Count Giuseppe Lechi, from Brescia, demanded it from the town, sword in hand, "as a *present*." From him it passed into the possession of Count Salazar, who bequeathed it to the *Ospedale Maggiore* in Milan, from which it was purchased by the Directors of the Brera.

37 RAPHAEL, *pinx.* La Madonna del Velo. Fine old impression of the first issue in print state.

The original picture is in the collection of Signor Brocca, of Milan.

LONGHI AND MARRI.

Giuseppe Marri, a pupil of Longhi, was born at Milan, 1798.

38 LEONARDO DA VINCI, *pinx.* The Madonna of San Onofrio, with the Child blessing the donor, who is supposed to be the papal Datarius Balthasar Turini, of Brescia, or, and perhaps more properly, the founder of the cloister Niccolo di Forca Polena.

Superb ARTIST'S PROOF before all letters. Very brilliant impression. Extremely scarce in this state of the plate.

The original picture is a fresco, now under glass, in the cloister San Onofrio, on the Janiculo, in Rome.

EDUARD MANDEL.

Born at Berlin, 1809. Professor at the Academy in that city.

39 PORTRAIT OF FREDERIK WILHELM, "The Great Elector" of Brandenburg, and Duke of Prussia, 1640–1688. *With Mandel's autograph in pencil writing.*

Magnificent ENGRAVER'S PROOF upon *India* paper of this wonderfully delicate plate. *Excessively scarce.* It is believed that but two other copies are in this country. It is the *chef-d'œuvre* of modern engraving.

This plate was engraved for the splendid folio edition of the Works of Frederick the Great, which the late King of Prussia had published exclusively for presents to crowned heads.

40 RAPHAEL, *pinx.* Madonna di Casa Colonna, 1855. Choice PROOF BEFORE LETTERS of this brilliant and delicate plate.

The original picture passed from the house Salviati, in Florence, into the possession of the Colonna family, in Rome, from whom the Chevalier Bunsen purchased it for the Berlin Gallery

41 RAPHAEL, *pinx.* "Raphael at the age of Fifteen." Superb ARTIST'S PROOF, upon *India* paper, of this brilliant plate, with merely "E. Mandel fec. 1860, Mai," cut very slightly with the needle.

The original picture is in the Gallery of the Louvre. It represents a dreamy looking youth with very fair hair and large liquid eyes, and is probably a portrait of some artist friend of Raphael rather than one of himself.

42 TITIAN, *pinx.* His own portrait at the age of 57. Brilliant PROOF BEFORE LETTERS upon *India* paper.

The original picture is in the Berlin Gallery.

43 VAN DYCK, *pinx.* His own portrait. Brilliant *proof before letters*, upon *India* paper.

The original picture is in the Gallery of the Louvre.

ACHILLE LOUIS MARTINET.

Born at Paris, 1806. A pupil of Francois Forster.

44 RAPHAEL, *pinx.* La Vierge à la Rédemptione, — 1845. Brilliant PROOF BEFORE LETTERS, upon *India* paper, number 67.

The picture from which this engraving was made, was at one time in the collection of Count Verme, of Milan; it is now owned by Signor Tossoni, of the same place.

45 RAPHAEL, *pinx.* Le Sommeil de Jésus, — 1853. Brilliant ARTIST'S PROOF upon *India* paper.

The picture from which this engraving was made, was owned by the heirs of King William II. of the Netherlands.

PAOLO MERCURI.

Born at Rome, 1804. Is now engraving in Paris.

46 DELAROCHE, *pinx.* Ste. Amélie reine de Hongrie, — 1841. Superb ARTIST'S PROOF upon *India* paper, with merely the names of the painter and engraver. Very brilliant. A wonderful specimen of minute engraving.

PROOFS *have the inscription "Sainte Amélie" in open letters, and in the prints is added "Reine de Hongrie."*

The original picture was in the Oratory of Queen Amélie, Queen of Louis Philippe.

47 DELAROCHE, *pinx.* The Execution of Lady Jane Grey. Superb ARTIST'S PROOF upon *India* paper, of this very brilliant plate. *Extremely scarce in this first state.*

48 PORTRAIT OF MADAME DE MAINTENON. Medallion portrait after Petitot. Superb ARTIST'S PROOF upon *India* paper of this most delicately engraved plate, of which a plain print is priced in London at the present time at £3.

49 PORTRAIT OF TASSO. Fine impression upon *India* paper of this delicately engraved plate.

METZMACHER.

A French engraver, now living and working in Paris.

50 CHAMPAGNE, PHILIPPE de, *pinx.* His own portrait. Brilliant ARTIST'S PROOF, number 9, upon *India* paper. With the tablet left WHITE.

The original picture is in the Gallery of the Louvre.

RAPHAEL MORGHEN.

Born at Portici, 1758. A pupil of Volpato. Died at Florence, 1833.

51 RAPHAEL, *pinx.* Madonna del Granduca, — 1823. ARTIST'S PROOF, upon *India* paper; the hands of the Virgin left WHITE; with the initials R. M., in pencil writing, in the autograph of the engraver. *Very brilliant.*

The original picture was in the sleeping apartment of the Duke of Tuscany.

52 RAPHAEL, *pinx.* Madonna del Granduca, — 1823. PROOF, with open letters. Beautiful impression.

PANNIER.

A French engraver, now living and working in Paris.

53 POUSSIN, NIC., *pinx.* His own portrait. Brilliant ARTIST'S PROOF, upon *India* paper.

ANTONIO PERFETTI.

Born at Florence, 1790. A pupil of Raphael Morghen.

54 RAPHAEL, *pinx.* The Madonna Panshanger, 1831. ARTIST'S PROOF, with the *autograph,* in pencil writing, of the engraver.

The larger Madonna of Earl Cowper. It was formerly owned by the Niccolini family, of Florence.

—♦—

GUSTAV PLANER.

A German engraver, now living and working in Dresden. A pupil of Eduard Mandel.

55 SPAGNOLETTO, *pinx.* St. Mary of Egypt. Superb ARTIST'S PROOF, upon *India* paper, of this very brilliant plate.

The original picture is in the Dresden Gallery.

—♦—

JOSEPH THEODORE RICHOMME.

Born at Paris, 1785.

56 RAPHAEL, *pinx.* The Triumph of Galathea, 1821. A fine old impression upon *India* paper, with the stamp of the initials of the engraver, J. T. R. within a circle. *Brilliant.*

The engraving is from the original fresco in the saloon of the Villa Farnesina, in Rome. This was once the residence of the wealthy banker, Agostino Chigi, who employed Raphael to decorate the walls with frescos.

57 RAPHAEL, *pinx.* La Vierge au Livre, — 1836. Superb ARTIST'S PROOF, very brilliant and delicate. *The very rare artist's proofs have no letters except the title "La Vierge au Livre,' in dark shaded letters in the socle under the picture, and the painter's and engraver's names in needle writing.*

The PROOFS *have the names of the painter and engraver under the socle, then an empty space, and below that, the names of the publisher and the printer. The* COMMON PRINTS *have in the above-mentioned space, this inscription, "Dessiné d'après un tableau de Raphael et gravé par Tre Richomme."*

The original picture is in the Gallery of the Louvre. It is a repetition of the painting in Perugia, "The Madonna of the Count Connestabile della Staffa."

58 RAPHAEL, *pinx.* The Holy Family of Francis I. Brilliant PROOF BEFORE letters, upon *India* paper.

This engraving, after the original picture in the Gallery of the Louvre, was begun by Richomme, who was unable, owing to an attack of palsy, to finish it, which was done by Dien. Richomme had previously engraved the same picture, on a smaller scale, for the Musée du Louvre.

WILHELM J. RODEN.

A German engraver, now living.

59 RUBENS, *pinx.* His own portrait. Brilliant PROOF BEFORE LETTERS, upon India paper.

H. SACHS.

A German engraver, now living.

60 SALVATOR ROSA, *pinx.* His own portrait. Superb ARTIST'S PROOF upon *India* paper. Very brilliant.

WILLIAM SHARP.

Born in London, 1749, where he died, 1824. A pupil of Sir Benj. West and Bartolozzi.

61 GUIDO RENI, *pinx.* The Doctors of the Church. Brilliant PROOF BEFORE LETTERS, with only the coat-of-arms, the names of the painter and engraver cut with the needle. The *chef-d'œuvre* of English engraving.

The original picture is now in the Imperial Gallery of St. Petersburg.

SIEDENTOPF.

A German engraver, now living.

62 TITIAN, *pinx.* Venus, in the Dresden Gallery. Brilliant ARTIST'S PROOF, before any letters.

MORITZ STEINLA.

Born Moritz Muller at Steinla, in Hanover, 1791. He studied under Raphael Morghen, in Florence, and under Giuseppe Longhi, in Milan, and died, Professor at the Academy in Dresden, 1858.

63 HANS HOLBEIN, *the younger, pinx.* The Madonna of the Burgomaster Meyer, of Basle. The Burgomaster and his Family are represented in devotion before the Virgin and Child. SUPERB PROOF BEFORE LETTERS, with only the painter's and engraver's names, and the coat-of-arms. *Extremely scarce.*

In the year 1633, Michel Le Blon bought the picture from a descendant of the Burgomaster. He was induced to sell it to Johann Lössert, of Amsterdam, for Queen Marie de Medici, who, however, never received it. From Lössert's estate it passed, for debt, into the hands of Avogrado, a banker in the same town, who left it by will to the Delfino family of Venice. In 1743, Count Algarotti bought it for the Elector of Saxony, and it is now one of the chief ornaments of the Dresden Gallery. "In purity, dignity, humility, and intellectual grace, this exquisite Madonna has never been surpassed, not even by Raphael." — *Mrs. Jameson.*

64 RAPHAEL, *pinx.* Madonna di San Sisto, *Dresden*, 1847. Superb ENGRAVER'S PROOF upon *India* paper, and before any letters; with croquis below the left corner representing a female figure engraving, and a head, Steinla's own profile. Only a very few copies were printed in this state. EXTREMELY RARE.

The impressions upon INDIA *paper in the above described state were the earliest printed. These were followed by copies upon* WHITE *paper which have the same marks, although they are later impressions. Such a copy was lately priced in this city at* $350. PROOFS BEFORE LETTERS *have the names of the painter and engraver, and are upon* WHITE *paper.*

This incomparable picture was painted for the Gray Friars of the Order of St. Benedict, of the cloister of St. Sixtus, in Piacenza, as a drapellone, a banner, to be carried round the church in procession, and for that reason on canvas, which otherwise was seldom used instead of panel in the Roman and Tuscan schools.

It seems, however, to have been withdrawn from this use, as Vasari already found it secure on the principal altar of the church.

In 1754, Augustus III., Elector of Saxony, bought it, and it was replaced by an old copy by Paris Nogari. It is now the pride of the Royal Gallery of Dresden.

When the picture was cleaned by the celebrated Palmaroli in 1826, it was found that part of the curtain, under which the Virgin is represented, with the rod and rings, had been turned over to fit a frame; this was stretched out and made visible again on that occasion, and as Steinla's plate was engraved since, it shows the whole composition.

65 FRA BARTOLOMEO, *pinx.* The Entombment; or, Pietà. 1830. ARTIST'S PROOF, with only the names of the painter and engraver, and before the coat-of-arms.

The original picture is in the Gallery of the Pitti Palace, in Florence.

SIR ROBERT STRANGE.

Born in Pomona, one of the Orkney Islands, 1721. Died in London, 1791.

66 DOMENICHINO, *pinx.* St. Agnes. Very brilliant early impression, before any retouch.

The original picture is at Windsor Castle.

67 VAN DYCK, *pinx.* Infant St. John Sleeping. Very brilliant early impression, before any retouch.

The original picture is in the Gallery of Naples.

68 VAN DYCK, *pinx.* Charles I. in his Coronation Robes. A SUPERB impression of unsurpassed brilliancy, and before any retouch, with a very large margin.

The original picture is at Windsor Castle.

69 VAN DYCK, *pinx.* The Children of Charles the First. Very brilliant early impression, before any retouch, and with large margin.

The original picture is at Windsor Castle, and a copy by the same artist in the Gallery at Dresden.

70 GUIDO, RENI, *pinx.* Cleopatra, standing. Very brilliant impression before any retouch.

The original picture is in the collection of H. A. J. Munro, Esq., of London.

71 GUIDO, RENI, *pinx.* Venus attired by the Graces. Very brilliant early impression before any retouch.

The original picture is in the National Gallery.

72 TITIAN, *pinx.* Venus. A SUPERB impression of unsurpassed brilliancy, and before any retouch, with a very large margin.

The original picture is in the Tribune in Florence.

73 TITIAN, *pinx.* Danaë. A SUPERB impression of unsurpassed brilliancy, and before any retouch, with a very large margin.

The original picture is in the Gallery of Naples.

PIERRE JOSEPH TAVERNIER.

Born in the Ardennes, 1787. Worked at Paris.

74 BLONDEL, *pinx.* Circassian Lady at the Bath, 1822. ARTIST'S PROOF upon *India* paper. Very brilliant.

75 BLONDEL, *pinx.* Narcissus. ARTIST'S PROOF upon *India* paper. Very brilliant.

PAOLO TOSCHI.

Born at Parma, 1788. Died, Director of the Academy, at Parma, 1858. Was a pupil of Bervic.

76 RAPHAEL, *pinx.* Madonna della Tenda. RARE ARTIST'S PROOF, upon *India* paper, with only the names of the painter and engraver.

There are two PROOF *states after the above. The first, with the title in* SCRIPT *letters; the second, with the title in* BLOCK LETTERS *unshaded.*

The original picture is in the Munich Gallery. The engraving is after the repetition in the Gallery at Turin.

THE

CORREGGIO and PARMIGIANO

FRESCOS at PARMA

engraved by the

CHEVALIER PAOLO TOSCHI.

MADONNA DELLA SCALA.

77 SUPERB PROOF BEFORE LETTERS upon *India* paper. VERY RARE.

SPLENDIDLY framed, and under PLATE glass.

The picture was originally painted upon the wall of the house of a friend. On account of its beauty and virtues, it was much visited by devout worshippers. It was finally cut out of the wall and removed to a chapel consecrated to Sta. Maria della Scala, from which it was again removed, and is now, in a much injured condition, in the Gallery of the Academy at Parma.

The

FRESCOS in the CONVENT

of SAINT PAUL.

The chamber painted by Correggio in the Convent of St. Paul represents a Grotto of Diana, beneath the level of the ground, covered with a roof of verdure and vine foliage, having within sixteen oval apertures corresponding in number with the spaces interposed between the sections of the vaulted roof. From each of these ovals children are seen peeping in and out as they pass around the grotto. The composition is varied in each of the ovals. They bear various symbols or attributes of the Goddess, and implements of the chase. Under these medallions are as many niches, containing various small statues, and below, round the apartment, runs an elegant frieze. In one part of the chamber is a projecting chimney, and on this is painted the Divinity of the place in a car drawn by stags.

DIANA.

78 The Goddess is represented as returning from the chase in a car drawn by Stags.
Brilliant PROOF BEFORE LETTERS upon *India* paper.

CAMERA.

3

79 Within the *oval*, two children. Under the *arch*, FORTUNE, with a cornucopia, a rudder, and a globe.
PROOF BEFORE LETTERS, upon *India paper*.

CAMERA.

7

80 Within the *oval*, two children, one bearing on its head a stone. Under the *arch*, a youth with a cornucopia bringing a libation to the altar.
PROOF BEFORE LETTERS, upon *India* paper.

CAMERA.

8

81 Within the *oval*, two children, one bearing a mask. Under the *arch*, NATURE dispensing blessings and poison; a woman reclining, holding in one hand a cornucopia with fruits, etc., in the other a scorpion. On her head is a rampant snake, and before her stands a basket of herbs.
PROOF BEFORE LETTERS, upon *India* paper.

CAMERA.

9

82 Within the *oval*, two children, one embracing a dog. Under the *arch*, JUNO suspended from the Heavens with an anvil attached to her feet.
PROOF BEFORE LETTERS, upon *India* paper.

CAMERA.

11

83 Within the *oval*, two children, one with a spear. Under the *arch*, JUPITER upon his throne.
PROOF BEFORE LETTERS, upon *India* paper.

CAMERA.

13

84 Within the *oval*, four children, one riding on a dog. Under the *arch*, the PARCES, with wings.
PROOF BEFORE LETTERS, upon *India* paper.

CAMERA.

85 Within the *oval*, two children, one blowing a horn. Under the *arch*, PAN blowing a conch shell.
PROOF BEFORE LETTERS, upon *India* paper.

The

FRESCOS in the CHURCH

of

SAN GIOVANNI.

IOANNES EVANGELISTA.

86 St. John, in youth, in the act of writing under Divine inspiration. This is painted on a lunette over a small lateral door.
PROOF BEFORE LETTERS upon *India* paper.

SAN MATTEO, *Evangelista*, e SAN GIROLAMO.

87 Painted between two of the arches which sustain the cupola. The Evangelist and the Doctor of the Church are seated upon Clouds, and surrounded and supported by Cherubs.
PROOF BEFORE LETTERS upon *India* paper, *with the engraver's autograph in pencil writing*. FRAMED.

San Marco, *Evangelista*, e San Gregorio.

88 Painted between two of the arches which sustain the cupola. The Evangelist and the Doctor of the Church are seated upon Clouds, and surrounded and supported by Cherubs.
Proof before letters upon *India* paper.

San Luca, *Evangelista*, e San Ambrogio.

89 Painted between two of the arches which sustain the cupola. The Evangelist and the Doctor of the Church are seated upon Clouds, and surrounded and supported by Cherubs.
Proof before letters upon *India* paper, *with the engraver's autograph in pencil writing.* Framed.

San Giovanni, *Evangelista*, e San Agostino.

90 Painted between two of the arches which sustain the cupola. The Evangelist and the Doctor of the Church are seated upon Clouds, and surrounded and supported by Cherubs.
Proof before letters upon *India* paper.

Due Apostoli.

91 Two Apostles, St. Peter holding the Keys of Heaven, and St. Paul seated upon Clouds and surrounded by Cherubs. Painted on the lower portion of the Cupola.
Proof before letters upon *India* paper.

Due Apostoli.

92 Two Apostles seated upon Clouds and surrounded by Cherubs. Painted on the lower portion of the Cupola.
Proof before letters upon *India* paper.

Due Apostoli.

93 Two Apostles seated upon Clouds and surrounded by Cherubs. Painted on the lower portion of the Cupola.
Proof before letters upon *India* paper.

San Tomaso, *Apostolo.*

94 Painted under one of the arches which support the cupola of the "Duomo." The Apostle is seated upon Clouds and attended by Cherubs.

Proof before letters upon *India* paper, with the *engraver's autograph.* In a frame of blue and gold.

The Coronation of the Virgin.

95 The picture was originally on the wall behind the altar in the Church of San Giovanni. It is now in the Library of Parma.

The *entire* composition, of which only this principal group is saved in original, is known from a copy by Annibale Caracci, in the Gallery of Naples.

Brilliant proof before letters upon *India* paper.

Group of Cherubs and Angels.

96 From the fresco in the choir of the Church of San Giovanni, copied by Agostino Caracci, before that part was pulled down.

Brilliant proof before letters upon *India* paper.

Group of Cherubs and Angels.

97 From the fresco in the choir of the Church of San Giovanni, copied by Agostino Caracci, before that part was pulled down.

Brilliant proof before letters upon *India* paper.

The
Parmigiano Frescos
in the Church of
San Giovanni de Monaci Cassinesi.

Sta. Agata.

98 The Martyrdom of St. Agatha. Painted within an arch in one of the side chapels of the church.

Proof before letters, upon *India* paper.

San Giorgio.

99 St. George with a Horse and Dog within an arch. Painted in one of the side chapels of the church. This copy has the *engraver's autograph* in pencil writing.
Proof before letters, upon *India* paper.

Sa. Lucia e Sa. Apollonia.

100 The two Saints are represented seated, St. Lucia holding a plate upon which are two eyes. This copy has the *engraver's initials* in pencil writing.
Proof before letters upon *India* paper.

Due Diaconi.

101 Representing the two Deacons, St. Lawrence and St. Vincent. Painted within an arch in one of the side Chapels of the Church.
Proof before letters upon *India* paper.

Orders can be executed by

JOHN CAMPBELL, 419 Chestnut Street, Philadelphia.
ELI FRENCH, 126 Nassau Street, New York.
HURD & HOUGHTON, 401 Broadway, New York.
CHARLES B. RICHARDSON, 441 Broadway, New York.
JOSEPH SABIN, 84 Nassau Street, New York.
WM. H. PIPER & CO., 133 Washington Street, Boston.
JOHN K. WIGGIN, 13 School Street, Boston.
Or by the Auctioneers.

☞ A few copies of this Catalogue have been printed upon LARGE PAPER, in imperial 8vo., and may be had on application to J. K. WIGGIN, No. 13 School Street. *Price* $5.00.